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removed from Madison Square and 'given to some enterprising barber,' or that the completed work 'may find a resting-place in front of a gigantic *café chantant*.' Except from the small model and a few rough sketches, we have no means of judging concerning the merit of the finished statue, and it would be not only more decent, but more wise, to wait until we are sure that the greatest work of the foremost sculptor in Europe in his own specialty will be intolerable to our delicately artistic organizations before we take pains to insult the generous nation which offers it as a token of friendship."

The honored men whose names have lately been added to the roll of the nation's dead will not escape the tribute of monuments. Several memorials of that kind are already talked of for President Garfield, one of them to be erected by the Fairmount Park Art Association in Fairmount Park, Philadelphia, the funds for a second to be raised by a national subscription. It is reported also that a bronze full-length statue of General Burnside has been ordered by the Rhode Island veterans.

MISCELLANEOUS.

DRAWINGS IN PRINTERS' INK.—Attention has lately been called in the Boston papers to a new kind of drawings made by Mr. Albion H. Bicknell, the well-known artist, of Malden, Mass., which have all the appearance of prints. They are, in fact, drawings made in printers' ink on a copperplate, from which an impression is afterwards

taken on moist paper on the roller-press. Very striking effects, with valuable peculiarities which cannot be obtained in any other way, are produced by this process. The priority of the invention has been claimed for Mr. Bicknell, but unjustly. Mr. Wm. M. Chase was probably the first to produce such drawings in America, and he exhibited several of them at the Black-and-White Exhibition held in New York in December, 1880. The process was described in this REVIEW in February, 1881 (see Vol. II, 1st div., p. 143). Mr. Chas. A. Walker, engraver, of Boston, experimented in the same direction, and achieved excellent results several months before Mr. Bicknell's drawings were mentioned in public. Similar experiments were made by Lepic, a French etcher; but his method of proceeding differs from Messrs. Chase, Walker, and Bicknell's in this, that he uses a plate with an etching on it as a basis, employing the ink only to vary the effect,—as summer, winter, morning, evening, etc.,—while the three artists named merely use the copperplate as the recipient of the drawing, which is executed entirely in printers' ink, without any lines whatever. It is in this case as in so many others: the idea was in the air, as it were, owing no doubt to the interest awakened in the so-called "artificial" printing of etchings, and as a consequence a number of individuals worked out the same problem almost simultaneously, without any knowledge the one of the other. A series of Lepic's prints are owned by Mr. Jas. L. Claghorn, of Philadelphia, and were exhibited at the Pennsylvania Academy some time ago.

FOREIGN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

EGYPT.—Miss Amelia B. Edwards gives the following additional details concerning the late discoveries in a communication to *The Academy* of Aug. 27th:—

"In reply to numerous letters of inquiry from various quarters, I hasten to place before readers of the *Academy* some additional particulars of the great discovery at Thebes, premising that I am indebted for this intelligence to the great courtesy of Prof. Maspero, who permits me to publish the facts under the authority of his name.

"It seems, unfortunately, but too certain that the discovery—though of immense importance *per se*—is in some respects less startling than it appeared to be on the first report; and that those correspondents who have confidently proclaimed the finding of the greatest Pharaohs of the Eighteenth and Nineteenth Dynasties will have to admit that they were too readily misled by appearances. The mummy-cases when first discovered were piled in the utmost disorder in a small chamber measuring some twenty-three feet by thirteen. They had evidently been opened and searched by the Arabs, and have doubtless been despoiled of many precious things. Several mummy-cases are found not to belong to their present occupants, the names on the cases not corresponding to the names on

the bandages of the mummies. Thus, a certain Princess Merit-Amen lies in the coffin of a priest named Sonoo; Queen Ansera (Eighteenth Dynasty) lies in the coffin of the Lady Rai, who was nurse to Queen Ahmes-Nofretari; and Pinotem II. lies in a coffin which bears the cartouche of Thothmes I. Other mummy-cases are empty,—as, for instance, that of Rameses I.; while the coffin of a Princess Mashontimooohoo contains a false mummy, in the shape of a piece of wood enveloped in bandages to represent an actual corpse. The Arabs are doubtless answerable for much of this displacement and confusion; and most of the mummies, their bandages and amulets, will need careful scrutiny before their identity can be positively determined.

"As regards the two to which public attention has been chiefly directed,—namely, the mummies supposed to be those of Thothmes III. and Rameses II.,—they are precisely those which present the most difficulties, and are consequently most doubtful. The mummy-case which bears the cartouche of Ra-men-kheper has evidently been broken open at some remote date. It was found to contain objects bearing the cartouches of Thothmes III., and there would therefore seem to be ground for believing that it really is the mummy-case of that great Pharaoh. But then the occupant of this case is of most ambiguous as-

pect, and measures only 1 metre 55 centimetres in length. Supposing even that the process of mummification may have had the effect of somewhat reducing the corpse, it is difficult to believe that this mighty hero could have shrunk to a stature of something like 61 inches. The mummy-case attributed to Rameses II. is described by Prof. Maspero as being of unpainted wood, bearing a royal effigy, of which the eyes, the uræus serpent, the beard, sceptre, and whip, are colored black. On the breast are two cartouches, which read Rameses Mer Amen, Ra-user-Ma Sotep-en-Ra, but which are not spelled with precisely the same hieroglyphic characters as the names of Rameses the Great. 'It is this personage,' writes Prof. Maspero, 'whom it has been sought to identify with Rameses II. To this identification I see many objections, the chief of which is based on the fact that the mummy-case, which is of very fine workmanship, presents every characteristic of mummy-cases of the Twentieth Dynasty, including the orthography of the cartouches, in which we find the special form of N (represented by the crown symbolical of Lower Egypt) which was in use at that epoch. The face of the effigy, which was usually sculptured in the likeness of the deceased, does not present the aquiline and well-known type of Rameses II. I am therefore disposed to believe, in the absence of fresh evidence, that we behold in this king, not Rameses the Great, but his namesake, Rameses XII. of the Twentieth Dynasty, who was the pharaoh of the stela of Bakhtan. Here, however, as in the case of the mummy discovered in the coffin of Thothmes III., it will be necessary minutely to investigate every detail of the bandages and minor objects before arriving at a definite decision as to the identity of the personage.'

"Prof. Maspero describes the hiding-place as situated behind an angle of the cliff a little way to the southwest of Deir-el-Baharee, and so well concealed that one might have passed it twenty times without ever suspecting its existence. The mouth of the pit is about 60 metres above the level of the plain, and the shaft descends perpendicularly to a depth of 12 metres. Hence a gallery 74 metres in length leads to a chamber measuring 7 metres by 4. Seeing that the hieratic inscriptions on the mummy-cases of Seti I. and Rameses XII. state that these bodies were, for safety, deposited in the tomb of Queen Ansera; seeing also, that the mummy of this Queen has been found here, though reposing, as before mentioned, in the coffin of the Lady Rai, Prof. Maspero suggests that the excavation may very possibly have been the original tomb of that sovereign.

"Finally, the number of mummies actually recovered is not thirty-six, but twenty-nine. Of these, seven are kings, nine are queens and princesses, and five are personages of distinction. Those mummies belonging to the Eighteenth and Nineteenth Dynasties would seem to have been removed hither from their graves in the Valley of the Tombs of the Kings during the reign of Her-Hor, the first priest-king; and the place was evidently thenceforth used (perhaps because the times were troubled) as the burial vault of his descendants and successors."

In a third communication to the same journal, of Sept. 3d, Miss Edwards gives a list of the antiquities which have turned up of late years, and which were probably abstracted by the Arabs from this hiding-place. The appeal with which this last communication closes is here reproduced:—

"So, for the last seven years certainly, and possibly (as may hereafter be shown by another proof, which I am not now at liberty to bring forward) *for the last twenty-two years*, the hiding-place at Deir-el-Baharee has been known and plundered by Arabs. It is therefore of the greatest importance that we should ascertain what has been already removed and dispersed. That Nile travellers have all been buying according to their means and opportunities, must be frankly admitted; and by so buying they have, in all probability, saved many precious relics from wanton destruction. The preservation is, however, of little use, unless their existence is made public. I would therefore suggest that we all render up an account [of our purchases], in order that archæologists may know where the lost links of Egyptian history are to be found, and where they may be studied. It is, after all, of little importance where mummy-cases and papyri and stelæ are deposited, if only their inscriptions are transferred to the domain of science."

Possibly some of these relics may have been bought by American travellers, who, by making known the treasures in their possession, can aid in doing a great service to science, as suggested by Miss Edwards.

SICILY.—The *Giornale di Sicilia* announces the discovery of a prehistoric necropolis between Capaci and Carini, in the province of Palermo. The tombs are excavated in stone, and the pottery found appears to have been made by hand, without the help of any instrument. No objects of metal have yet been disinterred. — *The Academy*.

TANAGRA.—In a letter to *The Athenæum* of Aug. 20th, Prof. Lambros writes:—"Stamatakis . . . has lately been occupied with the operations at Tanagra. Several graves were discovered over a wide extent of ground. The results were fairly encouraging, as many terra-cottas and vases were found, which have enriched the museum of the Archæological Society. At the end of April alone over three hundred articles were brought to Athens, among them some of real artistic value. The terra-cottas represent figures, either of Hermes of various sizes and shapes, of which the smallest is 0.10 metre, the largest 0.35; or of women in every attitude, but especially sitting and with the hands resting on the knees; or, finally, of satyrs. The most beautiful of these are two, one of which, 0.22 metre high, represents in the foreground a winged youth whose wings are outstretched for flight. Before him lies, half supporting herself on her knees, a lovely girl, whom the youth assists to arise. His expression shows noble and deep sympathy with the almost powerless maiden, who lies naked, while she with her upraised left hand holds a veil, which is raised behind, between her and the youth. The painting is rich; no less than seven colors are employed, red, rose, blue, violet, yellow, white, and black. The ornamental work was gilded. It has been proposed to explain this lovely and well-preserved work as Amor and Psyche; but there appear to be serious objections to the theory. The other terra-cotta also places in the front—the back part has again the shape of a vase—Venus as she rises from the waves on a painted shell. The expression of the goddess is fascinating. This terra-cotta is also richly painted and gilded. Of the many vases, some are without figures, others contain representations from the cyclus of Dionysus; on others are painted warriors or charioteers, girls adorning themselves, or excited bearers of the thyrsus. A cantharus, 0.18 metre high, not

painted but of lovely shape, bears the following inscription marked on it: ΤΕΙΣΙΑΣ ΕΠΙΟΙΕΣΕΝ. The name of this artist has been found before upon vases. It is otherwise interesting to see what value the ancient Greeks attached to beauty of form. An artist did not disdain to write his name on a vase that was quite unornamented; for it can hardly be supposed that the name was written before a painting was put on."

EPIDAUROS. — Prof. Lambros writes to *The Athenæum*, in the letter which is quoted in the preceding paragraph, that the excavations at Epidauros have been suspended, Dr. Cavvadia [Cavvadius in a former letter] having been compelled to go to Delos, where the French, under M. Haurette-Besnault, have recommenced the explorations begun by M. Homolle. Meanwhile, some torsos of the Roman period and a dedicatory inscription referable to Livia were found, and important data were gained with respect to the arrangement of the stage.

VENETIA. — In a communication to *The Academy* of Sept. 3d, entitled *Archæological Discoveries at Concordia and in some other Districts of Venetia*, Signor F. Barnabei gives an account of excavations lately carried on at various places in the territory named. The following paragraphs concerning the most important of these excavations, those at Concordia, are condensed from Signor Barnabei's letter: — In the year 1874 some large sarcophagi came to light while a sand-pit was being sunk on the right bank of the Lémene, which faces the present town of Concordia. The sarcophagi, hewn with the characteristic roughness of the last decadence of classical art, bear inscriptions recording, in corrupt Latin, the memory of some Roman soldiers who formed part of the garrison of Julia Concordia Colonia, a place renowned for its factory of arms. With funds granted by the state, nearly the whole of the cemetery was dug out in the years following, the sarcophagi, which now amount to about two hundred, being left where they stood. The spectacle is grand in the extreme. The massive tombs, with their heavy lids, are grouped on both sides of the Roman road which led to Aquileia and the east. In some places the remains of willow stumps indicate that the trees which poets have so often sung threw their shade over the tombs, while in other places we see slabs that have been completely wrenched from their sarcophagi by means of levers, probably by the Huns [who devastated Concordia under Attila]. But the spectacle will soon be visible no longer, as the tombs will have to be removed. Possibly a museum will be founded by the municipality, in which these relics, as well as others which have already been found and which it is expected will yet be found in some earlier graves which underlie these late military entombments, may find a resting-place. Signor Bertolini, who carried on these excavations, has also succeeded in tracing the walls of the ancient city of Concordia, with their seven gates, and to map out the different *insulae* [blocks of houses], with the streets and the sewers which ran through the town. The remains of the building which was used as the factory of arms have also been identified. A monograph from the pen of Signor Bertolini, describing these researches, illustrated by a plan of the ancient city, was published in the November number of last year's *Notizie degl' Scavi*. Merely to look at this plan, says Signor Barnabei, is sufficient to cause one to long for a speedy commencement of systematic excavations; nor can one help praying that the government may grant a subsidy

sufficient for such an undertaking. Unhappily, every day fresh claims come before the Italian government, which it is impossible to satisfy.

HADRIAN'S VILLA. — It is reported that a fine life-size statue has lately been discovered on the site of Hadrian's villa, near Tivoli.

MICHELANGELO. — The controversy concerning the authorship of the unfinished *Entombment of Christ*, in the National Gallery, London, attributed by the catalogue to Michelangelo, has been opened again by Mr. J. C. Robinson, in a letter addressed to the *Times* of Sept. 1st. According to Mr. Robinson it is the conception of, although not painted by, Baccio Bandinelli, the rather ill-famed rival of Michelangelo. Mr. Robinson bases his conclusions upon his familiarity with Bandinelli's drawings, and upon the following passage from Vasari: — "About this time (1526) Baccio Bandinelli had undertaken to paint a large panel picture for the church of Cestello, and he made a very fine cartoon for it, the subject representing the dead Christ with the Marys around him, and Nicodemus with other figures; but he did not paint the picture, for the reason hereafter stated. . . . Certain it was that, although Baccio's designs were most beautiful, his coloring and mode of painting were bad and spiritless. For this reason he resolved no longer to execute his pictures with his own hand, and he took to himself a young man who handled the colors very cleverly, named Agnolo, brother of the eminent painter Francia Bigio, who had died a few years before, and to this Agnolo Baccio committed the execution of the Cestello picture; but it was left unfinished, and the cause was the disturbance of all affairs which ensued in the year 1527." According to Mr. Robinson the painting alluded to is this panel begun from Bandinelli's design, by Agnolo, but left unfinished. Mr. Robinson's arguments have, however, been attacked by Dr. Jean Paul Richter, — whose defence of the authenticity of the picture will be found in *The Academy* of Sept. 10th, — as well as by other writers in subsequent numbers of *The Academy* and *The Athenæum*.

VASARI. — "We are glad to see," says a writer in *The Academy* of Aug. 27th, "that a reaction is setting in against the harsh judgment of Vasari noticeable in modern criticism. Because this most delightful of art-chroniclers has been proved to be wrong in some few dates and facts, it has become the fashion to throw discredit upon all his statements, and to allow any chance assertion in other authors to weigh for more than his distinct and often contemporary testimony. This view, however, is in reality far more misleading than the blind confidence formerly bestowed; for, though Vasari knew nothing of the exact scientific method employed by painstaking biographers at the present day, it must not therefore be supposed that he took no trouble to verify his facts. On the contrary, it is easy to see that he sought for information and correction on all sides, and consulted documents and inscriptions whenever possible. It is, in truth, marvellous, considering the extent of his work, that there should be comparatively so few important errors in it. This is especially noticeable in the new edition of the *Vite* by Gaetano Milanese, which, although full of notes, corrections, and additions, does not disprove nearly so much as might be imagined. Often, indeed, it rehabilitates Vasari's statements, and shows that modern historians have blundered in supposing them to be incorrect. An article in defence of Vasari,

entitled *Vasari et la Critique Moderne*, by E. del Monte, appeared lately in the pages of *L'Art*; and we hail it as a sign that the tide of favor, in spite of MM. Crowe and Cavalcaselle, and other learned historians, is again turning towards the earlier biographer, whose graphic work may really be accepted, not only as the most charming, but, on the whole, as the most truthful of art-histories, especially as rectified by his latest commentator, the learned . . . Prof. Gaetano Milanesi." — It will be well, however, to compare with this estimate of the value of Milanesi's work the judgment of a German critic, which was given in the number of this REVIEW for August, 1880, under the head of *Notes and Announcements*.

MUSEUMS AND COLLECTIONS.

ATHENS. — A society for the excavation and preservation of Christian monuments, and for the formation of a Christian museum, is to be organized here.

FLORENCE. — The new museum of antiquities, installed by the authorities in the Palazzo Crocetta, is reported to be nearly complete. It will contain the Etruscan and other collections formerly preserved in the Via Faenza Museum and elsewhere, and it is also proposed to transfer to it the antique statues, &c. at present in the Uffizi.

BOLOGNA. — The new municipal museum of Bologna, says *The Academy*, will be opened to the public during the course of this autumn. It will contain the antiquities which formerly composed the museum of the University, and those of the Archiginnasio, as well as the relics discovered in the old cemetery of Bologna.

THE LOUVRE. — "Since the Museum of the Louvre," says the *Chronique des Arts*, "has become possessed of a collection of monuments belonging to the ancient civilizations of the Orient, this section has been reattached to the Department of Antiquities. Assyrian and Asiatic rooms, the Jewish Museum, and a room containing the large Phœnician monuments, have been successively arranged, and an important acquisition of Chaldean monuments has just been made. These developments have necessitated the organization of a special service for the antiquities, and following upon a report by M. Turquet, a Department of Oriental Antiquities, comprising the Chaldean, Assyrian, Persian, Phœnician, Jewish, and Punic monuments, has been created by decree of the President of the Republic, bearing date Aug. 20th. M. Léon Heuzey, assistant conservator of the Department of Antiquities, has been appointed conservator of the new department, with M. Ledrain as assistant. M. Héron de Villefosse replaces M. Heuzey in the position vacated by him. In consequence of this new arrangement, the former Department of Antiquities will now be known as the Department of Greek and Roman Antiquities."

BRITISH MUSEUM. — Two folio volumes of drawings and studies by Haydon have lately been added to the collection in the Print Room.

LIVERPOOL. — Mr. Alderman Samuelson has just purchased, for the Corporation of Liverpool, Mr. D. G. Rossetti's *Dante's Dream*. The picture embodies the dream of Dante on the day of the death of Beatrice Portinari. The chamber of dreams is depicted through a mystic atmosphere. The treatment throughout is full of symbolism, and everywhere a sensible effect, as of trance, is preserved. The picture is mainly distinguished by the qualities of its

style, which are of the highest order. The color is at once sombre and brilliant. It is rarely indeed that a corporate body exhibits so much art-feeling and art-enterprise as are displayed in the purchase of this work by the municipality of Liverpool. The picture will no doubt long remain a prominent attraction in the local permanent collection. — *The Academy*.

ROYAL MUSEUMS, BERLIN. — The ancient American sculptures found at Santa Lucia Cosumalwhuapa in Guatemala, and purchased for the Museum of Sculptures by Professor Bastian in 1876, have at last arrived safely in Berlin. An account of these sculptures will be found in the REVIEW for February, 1880, p. 168.

ANTWERP. — To the old museum at Antwerp have just been added a *Venus* by Rubens, bought at 100,000 francs of an Antwerp family, a Teniers at 12,500 francs, a Brouwer, a Weenix, and a superb portrait by an unknown artist of the Dutch school for which 6,000 francs has been paid.

ART EDUCATION.

ÉCOLE DES BEAUX-ARTS, PARIS. — There is some talk of re-establishing at this school the competition in historical landscape which was abolished by decree of Nov. 13th, 1863. The Académie des Beaux-Arts, considering this competition favorable to the development of a branch of art in which France has particularly distinguished itself, has asked the Ministry of Public Instruction and the Fine Arts to restore the prize.

GERMANY. — To the school for etching which, as noted in these columns, has lately been established in Vienna, two others are now to be added, according to reports published in the German papers, at Düsseldorf and at Weimar. In both places etching clubs have existed for some time, but their products have mostly been of that tame sort which, without the practice of the professional engraver, would imitate his finish, the result being thoroughly unsatisfactory, as lacking the spontaneity of the true painter's etching without the compensating qualities presented by the knowing workmanship of the engraver's etching. At Weimar, Prof. Willem Linnig, a Belgian artist, is at the head of the movement, and his boldly executed portrait of Friedrich Preller, published in the *Zeitschrift für Bildende Kunst* for February, 1881, gives promise that his influence will be exerted in the right direction. The movement in favor of etching thus inaugurated, or rather revived, in Germany, will be followed with considerable interest, as hitherto that country has not shown any special adaptability to this form of art.

EXHIBITIONS AND SALES.

LONDON. — After the close, in October, of the Woollen Exhibition now open at the Crystal Palace, it is proposed to fill the galleries with an international exhibition of works in black-and-white, to consist of etchings, engravings, woodcuts, etc., and to extend over several months.

BERLIN. — The Fifty-Fifth Exhibition of the Royal Academy opened on Sept. 4th, and will close on Nov. 6th. The catalogue enumerates 1118 works, of which 854 are oil paintings, 80 water-colors and drawings, 20 engravings, etchings, and woodcuts, 135 works of sculpture, and 29 architectural designs. The only American works are a portrait bust and a *Judith*, by Mr. Ezekiel.

COMPETITIONS.

The programme of a competition for a monument to Alexander II., to be erected in the Kremlin, has been published. The monument is to be placed in front of the little Nicholas Palace. The conception of the work is left entirely to the artists; the materials will be granite, porphyry, bronze, and marble. *Foreign artists can compete.* The competitive designs must be delivered by midday of Aug. 30th, 1882. The four best designs, providing that they will not cost more than one million roubles to execute, will receive prizes of 6,000, 4,000, 3,000, and 2,000 roubles respectively. The verdict of the jury will be given in writing. The first prize does not confer upon its recipient the right of execution; the architect will be chosen by the committee. This condition applies, however, only to the architectural parts of the structure. The plans and photographic views of the site of the monument can be had at the Academy of Fine Arts, St. Petersburg, at the Hôtel of the Governor-General of Moscow, and at the Russian embassies and legations at Paris, Berlin, Vienna, London, Rome, Copenhagen, Stockholm, and New York [Washington?]. The members of the jury are Messrs. Rezanof, Goedicke, Dmitrief, and Bykovsky, professors of architecture; Sorokine, Botkine, and Tchistiakof, professors of painting; Harlamof, sculptor; the Archbishop Ambrosius; the Marshal of the Nobility and the Mayor of Moscow; the President of the Provincial Delegation of the Zemstvo; and M. Smirnof, engineer.

MONUMENTS.

The sculptor Barrias has finished his monument of the defence of St. Quentin, which will be inaugurated on Oct. 8th, the anniversary of the first attack. The group represents the city under the guise of a woman holding a spinning-wheel in one hand, while with the other she supports a national guardist. At the side is a child, seizing the barrel of the gun. The pedestal is decorated by two bas-reliefs: the military defence and the civil defence, surmounted by the medallions of the two defenders of St. Quentin, General Faidherbe and M. Anatole de la Forge.

A copy in bronze of the statue of Palissy executed by M. Barrias for Boulogne-sur-Seine, is to be placed in the new square of Saint-Germain-des-Prés, Paris.

A commission for a statue of the late Mariette-Pasha, to be erected at his native town of Boulogne-sur-Mer, has been given to M. Jacquemart. The total cost of the work is estimated at 30,000 francs, of which the French government has agreed to pay 18,000.

The order for the monument to Joan of Arc, to be erected in her native town of Domrémy, has been intrusted to M. Allar, the young sculptor who obtained the Salon medal this year for his group of *The Death of Alceste*. There are to be four figures in the monument, that of the Maid of Orleans in white marble, and those of Saints Michael, Catherine, and Margaret, which are to be executed in bronze.

A monument in honor of Frederic Sauvage, the inventor of the propeller screw, was inaugurated at Boulogne-sur-Mer on Sept. 12th. The principal statue is by the late Jules Lafrance, while the bas-reliefs, &c. are the work of M. Edouard Lormier.

A monument to Marco Polo is to be erected in Venice,

and it is hoped that the Geographical Congress lately held in that city will be the means of securing the necessary funds.

NECROLOGY.

JOSEPH MICHEL CAILLÉ, French sculptor, born at Nantes, died near his native city, where he was spending the summer at the seacoast, at the age of thirty-eight years. He studied with Duret and Guillaume, and was the recipient of several medals. Among his works are named a *Bacchante playing with a Panther*, a *Cain*, and a statue of *Mirabeau*.

AUGUSTE GENDRON, French historical painter, died lately. He was born in Paris (the year of his birth is given as 1808, 1818, and 1827 by different authorities), studied with Paul Delaroche, and received a number of medals, and the cross of the Legion of Honor.

GUSTAV RICHTER, the well-known German historical and portrait painter, whose death was announced by cable on Sept. 2d, was born in Berlin on Aug. 31st, 1823. He studied in Berlin under Holbein and in Paris under Cogniet, and travelled extensively. One of his most famous later pictures is *The Building of the Pyramids*, but it is generally conceded that he was at his best in single figures, such as *The Odalisque*, widely distributed in reproductions of all kinds, and in portraits, among which may be mentioned that of Mr. George Bancroft as of especial interest to Americans. Mr. Richter received medals at Berlin, Brussels, Paris, Vienna, and Philadelphia, and was a member of the Academies of Berlin, Munich, and Vienna.

SELIM ROTHWELL, an English painter, etcher, and drawing-master, died in a tram-car, and was buried at Bolton, England, on Aug. 15th. According to *The Academy*, his water-color drawings of Italian architecture, &c. were highly successful.

ARNOLD TENNY, landscape painter, died at Schloss Laufen, near Schaffhausen, on Aug. 16th, aged fifty years.

RESTORATIONS, ETC.

LONDON.—It is proposed, says *The Academy*, to remove the modern structures abutting upon the Tower, and also the present law courts that fringe one side of Westminster Hall, so that the two most ancient and historic buildings in London will, before long, be visible for the first time in their proper simplicity.

THE DUCAL PALACE AT VENICE.—The curious contradictions in which thorough-going anti-restorationists occasionally find themselves involved, are fully illustrated in a communication which Mr. J. Hebb has sent to *The Academy* of Aug. 20th. It seems that an Italian antiquary, Signor Vendrasco, has proposed "the removal of the wall between the columns of the internal arcade of the upper loggia looking towards the piazzetta." This wall, it seems, did not form part of the original structure, but was introduced only after the fire of 1577. "The main reason relied upon to justify the removal of the filling in of the arcading," says Mr. Hebb, "is the same as that employed by Sir Edmund Becket to excuse the destruction of Abbot de Cella's work on the west front on St. Albans Abbey,—namely, that the pulling down may reveal some features of interest which are at present concealed. No work of art, it is urged, would be destroyed; and if, when the removal has been effected, public opinion is opposed to the altera-

tion, it will be easy to replace the wall." In conclusion Mr. Hebb remarks:—"Such are the grounds upon which it is proposed to remove a portion of a building which, although not original, has become almost as much an integral part of it as the internal courts of the palace. The proposal is wholly unnecessary, and it is to be hoped that a vigorous protest will be made against it by everybody interested in art." No doubt, had Mr. Hebb lived at the time this wall was built, he would have as vigorously opposed its introduction as he now opposes its removal. Even the spoiling and defacing of a fine building becomes sacred, so long as those who were guilty of it lived several hundred years ago.

FRANCE. — The Commission for Historical Monuments has ordered a very material change in the exterior of the chapel of the fort of Vincennes. The small bell-towers of this chapel, begun by Charles V. in 1379, continued by Charles VI. and Francis I., and finished only under Henry II., are threatened by ruin, and their restoration is deemed impossible. It has been decided to take them down carefully, and to transport them to the Musée Cluny, where they will be re-erected in the garden, and preserved as architectural specimens of the fifteenth century. The same commission, having found, during a late visit to the Sainte-Chapelle, that this building stands badly in need of repairs, have charged M. Bœswilwald, Inspector-General of Historical Monuments, with the task of making a report on the nature and importance of these repairs. — *Chronique des Arts*.

PELPLIN. — A correspondent of the *Kunst Chronik* writes from Pelplin, Western Prussia:—A valuable fresco has lately been discovered in the northern part of the cloister of the dome, upon the taking down of the large oil painting, preparatory to its restoration, which represents Christ washing the feet of the Apostles. In the upper part of the fresco is seen Christ crucified,—the Virgin Mary, the prophet Isaiah, and a kneeling Cistercian monk to his right; to his left, John the Evangelist, the prophet Jeremiah, and a kneeling Cistercian abbot. The whole upper [lower?] part represents the washing of the feet of the Apostles at the moment Christ is washing the feet of St. Peter. From the execution and the form of the Gothic letters, connoisseurs are inclined to attribute the painting to the fourteenth century.

THE MINSTER AT ULM. — According to newspaper reports, a fresco, representing the Last Judgment, and covering an entire wall, has been discovered in the Minster at Ulm, which, as has been before noted in these columns, has for some time been in the hands of the restorers.

MISCELLANEOUS.

SOCIETY OF PAINTER ETCHERS. — The following is the list of Fellows as at present constituted. The names of American artists are printed in Italics:—L. Alma-Tadema, R. A.; *O. H. Bacher*; O. Baker; A. Ballin; H. W. Batley; *A. F. Bellows*, N. A.; F. Buhot; R. S. Chattock; *F. S. Church*; C. W. Cope, R. A.; T. I. Dagliesh; Sir W. R. Drake, F. S. A.; *F. Duveneck*; *J. M. Falconer*; *H. Farrer*; G. S. Ferrier; R. Fisher, F. S. A.; E. George; *R. Swain Gifford*, N. A.; Ch. Storm de Gravesande; F. S. Haden, F. R. C. S.; A. H. Haig; A. B. Hall; P. G. Hamerton; E. Hamilton, M. D.; H. Hardy; H. Helmick; H. Herkomer, A. R. A.; J. P. Heseltine; J. E. Hodgson,

R. A.; F. Holl, A. R. A.; J. C. Hook, R. A.; C. Hunter; T. Huson; G. P. Jacomb-Hood; J. W. B. Knight; A. Lançon; D. Law; Prof. A. Legros; C. W. M. Lewis; O. Leyde, R. S. A.; L. L'Hermitte; W. E. Lockhart, R. S. A.; R. W. Macbeth; J. MacWhirter, A. R. A.; H. S. Marks, R. A.; H. M. Marshall; M. L. Menpes; H. Meyer; *T. Moran*; *M. Nimmo Moran*; C. O. Murray; *S. Parrish*; E. J. Poynter, R. A.; P. Renouard; L. Richeton; E. Rischgitz; H. R. Robertson; W. Scott; C. W. Sherborne; C. P. Slocombe; F. Slocombe; *J. D. Smillie*, N. A.; W. Spread; G. Stevenson; W. Strang; R. K. Thomas; P. Thomas; J. Tissot; W. H. Urwick; J. Watkins; C. J. Watson; and O. Weber. — The Society has offered, pending the obtaining of a gallery of its own, to loan the diploma etchings which have determined the election of its first batch of Fellows to the Department of Science and Art for exhibition at South Kensington, and for circulation in the schools and museums in the provinces, and the offer has been accepted. — It has been decided to hold the Second Exhibition of the Society in London next March.

NEW ETCHING CLUB. — A "Society of Scottish Etchers" has been organized in Edinburgh, and is to publish a yearly portfolio of etchings. The Secretary of the Society is Mr. George R. Halkett, and among its members are named Messrs. Otto T. Leyde, R. S. A.; W. B. Hole, A. R. S. A.; R. Anderson, A. R. S. A.; George Aikman, A. R. S. A.; R. W. Macbeth; Colin Hunter; David Law; George Ferrier, and J. Donovan Adam.

MICHELANGELO'S MEDICI STATUES. — Mr. C. Heath Wilson writes to *The Academy*, "that the dark stain of oil on the countenance [of Lorenzo de' Medici] has been removed by Signor Lelli after many trials. It has been necessary to attain this important object without disturbing what may be called the patina, which time forms on the marble. Any movement of this would indicate that the original surface had been tampered with; if in former times this was done without scruple, such is no longer the case."

FRENCH GOVERNMENT PATRONAGE OF ART. — M. Léopold Flameng, who, six months ago, received an order to engrave Mr. Cormon's *Cain*, for 12,000 francs, has just been given a commission to reproduce, for 10,000 francs, a portrait of Turenne, by Rembrandt, which, it seems, is preserved in an English gallery. M. Flameng, Jr., whose *Storming of the Bastille*, was bought by the state at 10,000 francs, has been commissioned to paint, for the city of Guise, a *Camille Desmoulins*, for which he will receive 12,000 francs. M. G. Haquette is to decorate the Hôtel de Ville at Dieppe with maritime scenes, at the price of 15,000 francs. M. Clésinger has been given 40,000 francs for the plaster models of the equestrian statues of Marceau and Kleber. — *Chronique des Arts*.

CONGRESS OF GERMAN ARTISTS. — A congress of German artists, called to celebrate the twenty-fifth anniversary of the organization of the General Association of German Artists (*Allgemeine Deutsche Kunstgenossenschaft*) was opened at Dresden on Sept. 14th. The most important question to be discussed by the members of the congress is the establishment of principles according to which competitions for works of the fine arts are to be regulated in future. Among the entertainments planned, the most characteristic is an excursion to the ancient town of Meissen, where a festival after the manner and in the costumes of the sixteenth century is to be given on the market-place.